



Music at Convocation Hall

Music at Convocation Hall II

Trumpet	Russell Whitehead
	Nancy Stepney
	Ryan Frizzell
Horn	Allene Hackleman
Trombone	Kathryn Macintosh
	Ryan Purchase
Tuba	Scott Whetham

Sunday, October 15, 2006

2:15 pm *Pre-Concert Introduction*

by **Fordyce Pier**

Main floor, Convocation Hall

3:00 pm *Concert*



**Arts Building
University of Alberta**



UNIVERSITY OF
ALBERTA

Program

Canadian and American Works for Brass

- | | |
|---|------------------------------|
| The Golyardes' Grounde (1972) | Malcolm Forsyth
(b. 1936) |
| Thanatopsis (published 1973)
(In Memoriam Ingolf Dahl) | Roger Deegan
(1928-2006) |
| Music for Brass Instruments (1944)
Choral Fantasy on "Christ Lay in the Bonds of Death"
I Sostenuto
II Intermezzo
III Fugue | Ingolf Dahl
(1912-1970) |

Intermission

- | | |
|--|------------------------------------|
| Street Song (1988) | Michael Tilson Thomas
(b. 1944) |
| West Side Story (1957)
Suite from West Side Story
Arranged for brass quintet by Jack Gale (published 1957)
1. Prologue
2. Something's comin'
3. Maria
4. Tonight
5. America
6. One hand, one heart
7. I Feel Pretty
8. Somewhere | Leonard Bernstein
(1918-1990) |

Program Notes
by Emily Grieve

Malcolm Forsyth, *The Golyardes' Grounde*

Malcolm Forsyth, honoured as Canadian Composer of the Year in 1989, has earned international recognition as one of Canada's leading composers. Born in 1936 in Pietermaritzburg, South Africa, Forsyth majored in trombone, conducting and composition at the University of Cape Town and played trombone for eight years with the Cape Town Symphony Orchestra. His career as a composer was launched in 1962, when the orchestra played his first orchestral composition, the overture *Erewhon*. In 1968, Forsyth emigrated to Canada and settled in Edmonton, where he joined the Edmonton Symphony Orchestra, playing first bass trombone and then, for the next eight years, playing as principal. He also joined the faculty at the University of Alberta, teaching theory, composition and conducting. Forsyth retired from the faculty in 2002, after serving as the University's composer-in-residence. Orchestral music and works for brass head the list of Forsyth's music, which also includes works for strings, woodwinds, chorus, voice, and piano. In all of these, the free integration of tonality with atonality is present, while the effective use of the orchestra is an ever-present trait. The style is unfailingly and unashamedly expressive. Many of Forsyth's pieces result from his awakening in Canada as an African composer and his powerful recollections of the music of the Zulus heard as a child. Of his own music, Forsyth says, "I always have had a deep sense of responsibility to the audience, coming from a deep sense of belief. I am myself a dedicated audience member, dedicated to the idea of concert music that does sweep people away. I'm never more happy than when I can be transported by a performer or performance. Everything I've done is with that experience in mind."

—Adapted from the Canadian Music Centre

As its name suggests, *The Golyardes' Ground* is built upon a ground bass, a repeating pattern played by the bass instrument (Tuba) over which variations are introduced. Here the ground bass is a descending tetrachord from A to E. The tuba begins its steady repetitions alone and is joined by the upper instruments in solemn counterpoint punctuated by eerie sixteenth-note echoes. The middle section of *The Golyardes' Ground* features an increase in tempo as the ground bass is varied and passed among all of the instruments in shorter note values. Percussive rhythms and compound meters add to the increased tension of this section, which also includes antiphonal dialogue between the instruments. Towards the end of the piece, the tempo broadens and takes on the serious spirit of the opening; however, the ground bass has now been absorbed into the overall texture of the music as the tuba and the trombone play running eighth notes in counterpoint. The concluding cadence fits with the semi-traditional style of the piece, which uses a Baroque form in a modern, creative way. Written in 1972, *Golyardes Ground* has become a popular Canadian composition, both in the concert hall and on recordings.

Roger Deegan, *Thanatopsis*

Roger Deegan, born in Turtleford, Saskatchewan in 1928, grew up on the Canadian prairies. He attended public school in Turtleford and Edmonton, then earned his Master of Music in Composition from the University of Southern California, where he took special classes in motion picture scoring conducted by Miklos Rozsa and Ingolf Dahl. Working in Los Angeles from 1949, Deegan married Betty Brown in 1958. The Deegans and their two children spent some time on a ranch near Beatty, Nevada, but moved back to Edmonton in 1967, where Deegan remained for the remainder of his life. Deegan wrote the music for more than 100 films, including the National Film Board documentary, *Long Lance*, for which he won the Alberta Motion Picture Industries Association (AMPIA) award for best musical score, and which inspired a McCurdy Commission choral work, *Death of Long Lance*. Deegan also collaborated with Albert Karvonen on several award-winning nature films, and was nominated for the 1981 Canadian Film Television Association (CFTA) Bijou Award for Outstanding Original Score for the NFB production, *China Mission*. His works also include a considerable amount of piano music and a great many songs, as well as -- as he put it -- "a lot of music begun but destined to remain unfinished". Deegan was renowned for his use of unorthodox instrumentations, such as telephone poles and wrecking bars, to achieve the desired sounds for a particular soundtrack. As he said, "The film must be served." Deegan also wrote music for dance, in collaboration with Canadian artists Evelyn Roth and Maria Formolo, and performed regularly as a member of the Edmonton ensemble, Plumber's Union.

—Adapted from the Canadian Music Centre

The word *Thanatopsis* refers to a meditation on death. Deegan was inspired to write this piece after hearing a lecture by the Japanese composer, Toshire Mayuzumi, about the use of the "pentatonic scale of death" in traditional Japanese songs to characterize fatalistic attitudes. *Thanatopsis* is used in the opening sequence of the film, *Three Minutes to Live*, which was the first movie scored by Deegan on his return to Edmonton.

The piece opens with an ascending pentatonic scale, which portrays death and provides a harmonic framework. Harsh dissonances are introduced in solemn homophonic chords and slow contrapuntal motives; each short melody is taken up and elaborated by the ensemble as if it is being pondered in a philosophical discourse. In the quicker middle section, short percussive chords punctuate a theme that rises questioningly. However, the somber music of the opening returns and becomes more and more sustained towards the end of the piece until a single high note remains, reaching outwards until it fades into silence.

Ingolf Dahl, *Music for Brass Instruments*

Born in Hamburg, Germany to Swedish parents, Ingolf Dahl (1912-1970) began his formal music education with Philipp Jarnach at the Cologne Hochschule für Musik, with whom he studied from 1930 to 1932. Fearing the oppression of the Nazi party coming to power, he fled to Switzerland and continued his studies at the University of Zürich with Volkmar Andreae and Walter Frey. Dahl's first professional assignment out of school was as conductor and coach for the Zürich Stadttheater. In 1938, Dahl emigrated to the United States and settled in

Los Angeles, where he worked as a composer and conductor for radio and film, gave lectures and piano recitals, and attended master classes with Nadia Boulanger. He became a naturalized citizen of the US in 1943, and two years later joined the faculty of the University of Southern California in Los Angeles, where he taught until his death. As conductor of the university's symphony orchestra, Dahl gave West Coast premieres of a wide variety of contemporary works from the US and Europe. His close collaboration with Igor Stravinsky had a significant effect on Dahl's own work, leading him to lecture, perform, and arrange Stravinsky's music as well as translate his *Poetics of Music* (1947). Dahl served on the faculty of the Middlebury Composer's Conference in Vermont and taught at the Berkshire Music Center at Tanglewood (1952-1955). In 1961 and 1962 he gave goodwill concerts in Germany sponsored by the US State Department, and from 1964 to 1966 he directed and conducted at the Ojai Festival in California. In his last years, Dahl conducted the Los Angeles Guild Opera and again the University of Southern California symphony orchestra. Among Dahl's many honors are two Guggenheim Fellowships, two Huntington Hartford Fellowships, an Excellence in Teaching Award from USC, and the ASCAP Stravinsky Award. His music has been recorded on a number of labels including Boston Records, Capstone, Centaur, Chandos, CRI, Crystal, Klavier, Nimbus, and Summit.

—Adapted from www.artofthestates.org

Music for Brass Instruments was composed in 1944. At the time, Dahl's friendship with Stravinsky was quite close, and Stravinsky's influence is especially apparent in the contrapuntal sections of this piece. The first movement pays homage to another great composer, J.S. Bach, in the use of the Lutheran chorale tune "Christ lag in Todesbanden." It is a chorale fantasy that uses the tune as the basis for elaboration. At the opening of the piece, the music is slow and homophonic as the chorale is presented in four-part homophony featuring harsh dissonance and low sonorities, which portray its grave subject matter. Although a faster middle section with running contrapuntal lines ensues, the serious chorale-like writing returns to close the movement. The second movement couldn't provide more of a contrast: it is lively and humorous with an almost jazzy melody accompanied by dissonant chords. At times, this melody also contains hints of American cowboy songs, which give it a rowdy spirit that remains through to the end. The finale is a serious quasi-fugue with two contrasting themes. The declamatory homophonic opening leads into the first theme, which is sturdy and majestic, and eventually develops into a triumphant fanfare. The second fugal theme is much more sweet and lyrical; it provides contrast to the opening, which returns and gives way to a brilliant ending on a tonal sonority.

Michael Tilson Thomas, *Street Song*

Born in Los Angeles on 21 December 1944, Michael Tilson Thomas is the third generation of his family to follow an artistic career. Internationally acclaimed as both conductor and composer, Tilson Thomas composes in a colorful, eclectic style that reflects his passion for the diversity of American musical life. He began his formal studies at the University of Southern California where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At age 19, he was named Music Director of the Young Musicians Foundation Debut

Orchestra. In 1969, after winning the Koussevitzky Prize at Tanglewood, Tilson Thomas was appointed Assistant Conductor of the Boston Symphony Orchestra. He has served as Principal Guest Conductor of the Los Angeles Philharmonic, Principal Conductor of the Great Woods Festival and Principal Conductor of the London Symphony Orchestra. Tilson Thomas began his tenure in September 1995 as the San Francisco Symphony's 11th Music Director, consolidating a relationship with the Orchestra that began with his debut in 1974. He is also the Founder and Artistic Director of the New World Symphony. Despite being one of the busiest conductors on the international scene, Tilson Thomas has devoted considerable time to composing throughout his career.

—Adapted from www.schirmer.com

Tilson Thomas describes *Street Song* as: "...a simple nostalgic street corner sort of piece. It is the riffs of five guys from a neighbourhood somewhere midway Bali and Bulgaria. It has no special effects it has only the notes which are the souvenirs of real places and real people." The opening of the piece indeed suggests a jam session where each instrument presents different melodies that intertwine with one another. There is free use of dissonance, which is created by the combination of some of these tunes, but it is never harsh or jarring. The lyricism of each melody grows until heartfelt, song-like music emerges, increasing the nostalgic atmosphere of the piece. A second song-like section follows, featuring an almost jazzy melody accompanied by soothing syncopated chords; although the music speeds up slightly, it is still light and pleasant. Towards the end of the piece the free riffs of the opening return, and it ends slowly with sustained open sonorities.

Leonard Bernstein Suite from *West Side Story* arr Jack Gale

West Side Story was composed in 1957. During this decade, Bernstein's career flourished. He undertook many successful ventures including theatrical works, orchestral concert music, and film scores. He also worked as a professor of music at Brandeis University, and was in charge of the orchestra and conducting departments at Tanglewood. *West Side Story* is considered among Bernstein's greatest achievements. Although some of its music is operatic in character, it is equally influenced by jazz, and the Rodgers and Hammerstein "book" musical, which Bernstein considered to be a truly American form of opera. Other important musical influences include 1940s bebop and Latin jazz. The dramatic plot of *West Side Story* is loosely based on *Romeo and Juliet*, but it has been transferred into the inner-city world of rival gangs, juvenile delinquency, and 1950s pop culture. Despite the usual lightness of the operetta/musical, the serious subject matter of Bernstein's masterpiece raises issues of prejudice and racial violence, giving it an important social message as well as entertainment value. Throughout the Suite, which was arranged for brass ensemble by Jack Gale, the eclecticism of the music from *West Side Story* becomes apparent; the numbers range from comical, to romantic, to brash and serious. This rich musical diversity, as well as the compelling drama give Bernstein's musical a timeless quality, and have made it one of the most often performed and well-loved music dramas.

Ryan Frizzell graduated with a BMus from the University of Alberta. He has studied trumpet with Russell Whitehead and Alvin Lowrey, as well as attending master classes at Domaine Forget in Quebec. He has performed with the Edmonton Youth Orchestra and the Mill Creek Colliery Band. He is currently in residence of the Banff School.

Allene Hackleman has been principal horn of the Edmonton Symphony Orchestra since 2004. A native of Vancouver, Allene began studying the horn under the tutelage of her father, Martin Hackleman. She later attended the Interlochen Arts Academy in Michigan, earning her bachelor of music degree in performance from the College-Conservatory of Music at the University of Cincinnati, where she studied with Randy Gardner. In 2002, Ms Hackleman served as an apprentice in the National Academy Orchestra of Canada. She has performed with the National Symphony Orchestra (Washington, D.C.), the Montréal Symphony, and the Evansville Philharmonic.

As a soloist, Allene Hackleman has performed with the Edmonton Symphony and the Victoria Symphony, as well as the Conservatory Philharmonia and Chamber Orchestra of Cincinnati. She has attended the Sarasota Music Festival, Music Academy of the West, and the Opera Theatre and Music Festival of Lucca (Italy). In 2004, Ms Hackleman completed a long-term career development residency at the Banff Centre. She pursues an avid interest in chamber music.

A native of New Brunswick, **Kathryn Macintosh** moved to Alberta in 1983 to play second trombone with the Edmonton Symphony Orchestra. In addition to her duties with the orchestra, Kathryn is a member of the Tarragon Tea Orchestra (a salon orchestra). She enjoys teaching privately and has participated in the ESO's Adopt-a-Player program since its inception in 1997, working with elementary school children.

Ryan Purchase holds a Master's degree in music performance from the University of Toronto. He has been a member of the Regina Symphony Orchestra and the National Youth Orchestra of Canada, and is now a freelance performer and teacher in the Edmonton area.

Nancy Stepney recently received her Bachelor of Music in Performance Degree from the University of Alberta. Her past teachers have included Alvin Lowrey, Guy Few and Wendy Grasdahl. She is an active free lance performer and plays Principal Cornet with the Mill Creek Colliery Band. Nancy teaches trumpet at the Alberta College Conservatory of Music (Grant MacEwan College).

Scott Whetham began playing tuba in the North Vancouver Youth Band under Arthur Smith. Training continued at the Eastman School of Music and with the National Youth Orchestra of Canada. In 1984 he joined the Edmonton Symphony Orchestra as Principal Tuba and has performed as soloist with them. He joined the Department of Music at the University of Alberta a short time later. Scott performs with Albertasaurus (a tuba quartet) and the Tarragon Tea Orchestra. Scott has been heard on CBC as recitalist and composer.

Russell Whitehead was Principal Trumpet with the Saskatoon Symphony from 1986 to 1991 and has been a featured soloist with that orchestra, the Red Deer Symphony, the 1995 International Computer Music Conference held at The Banff Centre, the Alberta Baroque Ensemble and the Alberta College Wind Sinfonia. He has recorded solo concerts for CBC Radio. He presently performs with the Edmonton Symphony Orchestra, the Capital Brass, many Alberta choirs and "FLUX" a new music ensemble.

Music at Convocation Hall I

Friday, November 17, 2006

Pre-Concert Introduction: 7:15 pm

Concert: 8:00 pm

Marnie Giesbrecht, organ

"All Around Bach"

Admission: \$15/stud/sen, \$20/adult

For more information, please contact the

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